

PRICE THE CUT

We have never admired Mr. Barrett's possessions. His physical disqualifications completely overshadow his intellectual aims and attainments, and years do not seem to have equalled the content between his fatal fault of elocution and manner and his eminent

At the Theatres.

During his disappointed life, the late William Carleton wrote several plays, none of which achieved success. Although he possessed talent for dramatic writing, and the essential qualities of industry and perseverance, even Fortune would not let him woo her. Dejected at last to madness by repeated failures, he closed his eyes by forever closing out life's bitter vision with a tragedy. The reward poor Carleton sought has tardily come with the production of his posthumous play of Ziska. It scored a popular success at the People's Theatre on Monday night, and, in the judgment of shrewd professionals, it will make a lot of money for its owner, the author's little daughter. Ziska is her sole heritage. Happily for her, it is destined, if judiciously handled, to rear her in comfort and place within her reach the advantages of a thorough education.

Ziska is by no means the sort of play that satisfies a refined taste, or appeals to those who can appreciate artistic productions. It is coarse-fibered, exceedingly lurid, and replete with incongruities and improbabilities. It tells no new story, and offers to the observer no theme for study or profitable reflection. The dialogue is unpolished, and the subject of the earlier acts, repellent in itself, is treated with a plainness that cannot fail to be shocking to the female contingent of an audience. Outrage is a crime of unsavory character, deal with it never so delicately. In Ziska it is handled without gloves, and the first act contains an episode where the offence is all but committed within sight of the spectators.

We have spoken thus far only of some of the conspicuous faults of the drama; let us speak now of its merits. Chief among these is the skilful manner in which interest in the plot is maintained throughout the seven acts, or tableaux as they are designated on the bills. There is, too, in the manner of telling the story a certain rough but captivating vigor which carries the audience—particularly the gallery detachment—along in a steady current of enthusiasm. The situations are quite thrilling, although they are of the purely theatrical description. Ziska has all the elements that go to please the sensation-loving masses. These people will not stop to consider the grave defects that it presents to the critical eye, so in the market commercial and popular scenes it may be set down as an unqualified hit.

In the first act Pierre Petrosky and his fellow officers of the Russian Imperial Guard assault Ziska Maroff, the daughter of a respectable physician. Petrosky is the most villainous of the trio. The girl and her father were engaged, and are about bringing a condign punishment upon the heads of the offenders. In their quest they come upon the czar and tell him of the wrong that has been done. He commands the girl to point out the criminals. She does so, but is unable to distinguish the principal in the business. The czar condemns the estate of the young officers for Ziska's betrothal, and orders Pierre, who has a title and the largest fortune, to wed the victim. After this ceremony has been performed the Londoners are sent to Siberia. The Countess observed a nihilist conspiracy against the czar's person, and by a stratagem saved his life and belongs about the empress's death. The monarch, to show his gratitude, tells Ziska to ask of him anything she wishes. She pleads the pardon of her exiled husband and his companions. The czar grants it willingly. Ziska now goes to Siberia, nurses her husband through a fever, wins his love without disclosing to him her real identity, and when the former marriage is dissolved she becomes his bride again under auspicious circumstances than those of the early portion of the play. It will be seen by this brief outline that the piece is peculiar in that the love interest does not begin until near the end. Before the birth of it, the characters are actuated by motives of lust, revenge and hate.

Genarius Levick filled the part of Petrosky. Although inclined to obesity, Mr. Levick is still handsome, and he has a certain amount of dash and vigor that give him a charm in the eyes of many. Nevertheless he was too heavy for the part. Frank Roberts and Arthur Forman were amusing as the other two officers, but the flippancy of their lines jarred upon some of the serious scenes. Hudson Liston acted Dr. Maroff with feeling, and his make-up was quite a marvel of venerableness. Henry Aveling gave a really fine performance of the czar. We all know how difficult it is to present contemporary royalty upon the boards without provoking ridicule. In this case Mr. Aveling showed rare discretion, and invested the role with proper dignity. Matt Snyder in General Omoroff had a part of small importance, but he played it excellently, nevertheless. Ziska was admirably presented by Charlotte Behrens. This young actress is intelligent, sincere and winsome. There were many temptations to storm, rage and overact generally, but she restrained them and gave a sweet and natural performance, which was not lacking in genuine power when that quality was required. Edith Crolius offered a marked contrast to Miss Behrens. As the Countess Petrosky she was hard and stilted. The play was mounted fairly, one or two of the sets being considerably above the average of East-side productions. The performance was smooth, but in the shape that it was given on Monday night Ziska is too long. The act devoted to the wedding cere-

mony can be left out altogether, and cut-a-limbs may safely be made in the first and last acts. The audience was large and, as we have said, notably enthusiastic. Next week Kersands' Minstrels will appear at the People's.

Dan Sully has successfully launched another of his comedies. Daddy Nolan is a more pretentious effort than anything Mr. Sully has yet undertaken. The element of pathos enters largely into its composition, while the comedy is somewhat quieter than that of any other of the author's plays. Still, the fun follows fast and at times almost furiously. The play is named Daddy Nolan, and it has jumped at once into public favor. The story is simple and is easily told. The scene opens with a birthday party in the mansion of the well-to-do Nolans. Tom Nolan and Lena, daughter of Fred Eichler, are supposed by the parents and guests to be engaged in marriage. In reality they have been clandestinely married. Tom has been a little wild at college and has contracted debts beyond his ability to pay. He is led into temptation by Sam Rosenthal, a young Jew, and in an evil moment he forges his father's name to a promissory note. The Jew appears upon the scene of the birthday party and demands the payment of this note, which has fallen due. The Israelite is unrelenting. An exposure follows; Tom is disowned by his father, who takes up the note; the clandestine marriage is revealed, and the curtain falls upon the financial ruin of Daddy Nolan. Act II. opens on Christmas Eve in the humble home of the Nolans, five years having elapsed. Daddy Nolan is making a living by the aid of a mule and a cart. A grandchild has blessed the home, but its disgraced father is still absent. Fred Eichler, the German, remains the firm friend of the Nolans, and offers them substantial aid, which is firmly but kindly declined. This act is purely domestic—a mixture of pathos and merrymaking. The third and last act is an exterior on Brooklyn Heights, the grounds of Fred Eichler's home. In the distance is New York, East River and the Bridge, and the cars moving to and fro. Here the Jew seeks Daddy Nolan to collect the last payment on the note. The old man has been unable to raise the money, and the creditor is about to have him arrested, when Tom Nolan appears, redeems the note, and the Jew is hustled from the grounds. Tom has become rich and he makes restitution to his father. Mr. Sully scored strongly as Daddy Nolan. In make-up and acting he faithfully limned the old Irishman in affluence and in poverty. His pathos moved the audience, especially in the climax of the first act, and he showed that he was capable of much better work than interpreting horse-play comedy. There was a naturalness in his acting of Daddy Nolan that won the audience from his first speech. The dry Irish humor of the part was also well brought out. Taken altogether, Mr. Sully has created in Daddy Nolan a part that is destined to add greatly to his fame as an Irish comedian. The star has gathered about him a fairly good company in the main. A better exponent of German character than Max Arnold is seldom seen. His broken English is never exaggerated and he never descends to buffoonery. There was nothing coarse in his make-up; he was quiet in his acting, and still made his comedy work tell upon upon the risibilities of the audience. Victor Harmon was only fair as Tom Nolan; but the part is rather thankless. The young Jew, Sam Rosenthal, by Jay Hunt was somewhat overdrawn; still, a little exaggeration is unavoidable in depicting certain lines of character. Mr. Hunt made the Hebrew funny and repulsive by turns, and altogether scored well. Ebel Brandon was only acceptable as Lena; the part, however, is not over prominent. Mrs. Nelson Kneass presented a matronly Mother Nolan, but was not overweighted with work. Master Malvey and Katie Hart, as the mischievous Nolan children, furnished the rough comedy, and there was plenty of it. Their antics created a great deal of merriment. Specialties were introduced in the last act. Miss Hart displayed her cleverness as a dancer; the Empire City Quartette sang; "Mike Nolan, His Mule and His Cart," and other songs were sung, and Messrs. Sully and Arnold each contributed a turn. The scenery, especially of the last act, evoked great applause. Daddy Nolan will probably have a long summer run.

John W. Jennings, supported by a picked-up company that might have been better selected as to at least a few of its members, is appearing in Joseph Derrick's very amusing comedy, Confusion, down at the Windsor Theatre this week. There is no excuse for the weak spots in the cast when there are so many really good actors and actresses ready to accept an odd week's engagement in these early summer days. The first act of the comedy went rather slow with the audience, and the rather listless work of the people on the stage did not help matters. But the two succeeding acts woke up the East-siders, and they became very demonstrative in their approval. Few points in the comedy were lost, and the merriment was unrestrained. In the part of Christopher Blizzard, Mr. Jennings did not suffer by comparison with any of his predecessors. He brought a proper conception to the part, investing it with legitimate comedy all through. He played it quietly and with much unction, and moved the risibilities

of the audience in almost every action and speech. It has been noted that Mr. Jennings imitates some of his predecessors. In justice to the comedian, it must be said that he never saw the comedy outside the MS., and therefore the charge falls flat. Hal Clarendon and Ivan Peronet—these names! these names!!—played Mortimer Mumbleford and Rupert Sunberry, respectively. The former was rather tame at the beginning, gathered ease and confidence later, and in the last act, as the agonized husband, played with force and fine frenzy. Mr. Peronet gave a colorless and miserably weak performance of the dudish Sunberry. That his presence did not often obtrude was a relief. In the small part of the agitated and puzzled Doctor, Lionel Bland was excellent. As the troubled father of the babe, the servant James, Charles W. Allison contributed his share of the fun-making; but he was somewhat handicapped in the weakness of the opposite part, the servant Mariah, the mother of the babe, played awkwardly by Carrie Walton. Gertrude Elliott was somewhat lacking in strength in the part of Mrs. Mumbleford, but the performance cannot be altogether condemned. But for her voice, which seemed to fail her at times, she would have gotten through her work creditably. Annie Ware gave a clever performance of Lucretia Trickleby, the elderly maiden with a weakness for Blizzard. She was a good second to the latter in the fun-making. In the small part of Violet, Annie Hecht was rather breezy if somewhat amateurish. Next week, The Shaghran.

At the Third Avenue Theatre on Monday night Pauline Markham, supported by Randolph Murray, appeared in Tom Taylor's well-known play, The Ticket-of-Leave Man. Probably a more wretched performance of the favorite piece has never been witnessed in this city. Miss Markham, as May Edwards, looked almost as handsome as she did in bygone days, and although her voice has lost its freshness she sang her songs gracefully and received several encores. Her acting, however, was cold and lacking in expression, and her dressing in the first act extremely inappropriate and in bad taste. London street-singers in very impetuous circumstances do not wander about concert gardens dressed in the garb generally worn by comic opera prime donne. The dress Miss Markham wore was of that description. Randolph Murray as Bob Briery, in the first act, looked more like an East-side "tough" than a Yorkshire lad, and his drunken scene with the waiter was anything but interesting. He should recollect, too, that the scene is laid in England, and avoid references to "dollars" in place of "pounds." In fact, several of the people in the cast made this and similar mistakes. Sam Willoughby spoke of "flight to Canada" and "speculations in Wall street." In the later scenes Mr. Murray was more effective; however, but his dialect is more Irish than English and he made but a poor and unsatisfactory Briery. P. B. Collins, as James Dalton, was the only one of the entire company that was in any way acceptable. The remaining members of the cast are not worthy of special mention, further than to say that they were all uniformly bad, and that had the initial performance of this great play been entrusted to this particular company it would have scored a failure. The mounting of the piece was shabby as to scenery and the audience present not very numerous.

Some changes have been made in the cast of Prince Karl at the Madison Square Theatre. The leading female parts are now filled by Beattie Cameron, a pretty and talented actress, and Emma Sheridan, a charming ingenue. The characters have not been handled so cleverly by any of the several ladies who preceded Miss Cameron and Miss Sheridan. Prince Karl has exceeded expectations in the length of its run. It has gathered popular momentum in its progress.

The Uncle Tommies remain at Niblo's this week. The houses are good.—A Tin Soldier continues to amuse fair sized audiences at the Standard. The entertainment is worth seeing, if only for the enjoyment afforded by Amy Ames' irresistible picture of the Irish servant-girl.—The Sea of Ice was moved from the Third Avenue to the Grand on Monday night. Rose Lisle and Frederick Paulding renewed the favorable impression created by their work last week at the former house.

The Musical Mirror.

The war over Audran's Serment d'Amour has developed into unusual activity since our last issue. The fight between the rival factions has gone into the courts, where, let it be hoped, they who have right on their side will win. Meantime, the stereopticon battles have stimulated public curiosity and increased the attendance both at Wallack's and the Bijou. Agnes Consuelo has taken Mathilde Cottrelly's place in the cast of The Crowing Hen, and her charming performance adds to the strength of the representation and the pleasure of the auditors.

Erminie, at the Casino, maintains its hold upon the public fancy. The book is as good as books generally are in these days of degenerate libretti; the funniments of the principal comedians give unqualified delight; the cast is all that can be desired, the band is faultless, and the chorus of pretty girls is a joy forever to the dudes.

The concerts at the Central Park Garden

are deserving of the liberal patronage which the public is bestowing. The attendance is not limited to the butchers, bakers and candlestick-makers who pretty nearly always monopolize our musical entertainments, but the throngs contain fashionable folk and lovers of good orchestral concerts as well. Mr. Neuzdorff's band is well equipped and well-directed. There is not a preponderance of brass, but all is judiciously balanced, the fiddles and reeds having their just prominence and the other instruments being kept within bounds, even as the forces at a general's command are all held in position most advantageous for unity and strength. True, the common herd like to have noise and fury, signifying nothing, but luckily there are enough and to spare who having ears to hear, seek such food for listening as is afforded by these concerts.

Ixion still pleases the epicure taste of Koster and Bial's patrons. The songs are well sung, the acting is ditto, and the refreshment, both solid and liquid, provided for the inner man, is of the best.

Brooklyn Amusements.

The members of the Harry Williams Shaghran company had an experience last week at Friday's Pavilion that was not all amusement. The company was playing a two-performance-daily engagement there, and on Wednesday morning they decided to strike for salaries. They had played one week in Baltimore and another week in Philadelphia without seeing the ghost walk, and on the day above mentioned (16th inst.) they asked the manager for money. He could not pay them then, but would pay them, etc. They had heard that he had taken the Baltimore and Philadelphia receipts to use in another venture, but they were willing to trust to the Brooklyn engagement for a settlement. They were surprised, however, to learn that the receipts at the Pavilion for Monday and Tuesday (14th and 15th) had disappeared in a similar direction, and they at once informed Manager Friday, of the Pavilion, that they would not play without some guarantee of pay. That gentleman and Manager Williams then had a consultation in the presence of the company, and the outcome was that the members repudiated their manager and placed themselves for the remainder of the week in the hands of the Pavilion manager, who guaranteed to hand them on Saturday night, after the performance, the share of the receipts called for by his contract with Manager Williams. This he did. The company met on the stage, and at the motion of the higher-salaried members the money was divided equally among the company, and resolutions of thanks to Manager Friday passed without a dissenting voice.

The National Ideal company are giving The Mikado at Friday's Pavilion this week. Beattie Grey is Yum Yum, Lucille Lacade Pluti-Sing, Emily Waite Peep Bo and Tillie McHenry Katisha. At least those are the names given on the programme. But names are sometimes changed at the Pavilion by the actors and actresses themselves. For example, last week Miss Lingard, who was seen in Boucicault's own company, was in the Harry Williams Shaghran performances as Miss Evelyn. There does not seem to be any good reason, except professional, for such a course, as the audiences at the Pavilion are composed of excellent people. F. N. Holland, Gerard Coventry, J. R. Oakley, Mack Charles and J. A. Dewey are the other names in the cast of The Mikado.

Business Manager Caleb Woglom, of the Lee Avenue Academy of Music, had a rousing benefit on the 17th inst. Edwin Knowles, of the Grand Opera House, and Lillian Lewis gave a capital rendition of the fourth act of Camille, but the clumsy handling of the curtain on the climax came near turning the whole thing into a farce. Fred Warde appeared as Brutus to John E. Kellard's Cassius, in the quarrel scene from Julius Caesar. Billy Barry in a monologue in black; Robert C. Hilliard in a recitation, Little Gerlie Boswell, ditto, and Prof. Phillon and wife were among the volunteers. The performance closed with the closest scene from Hamlet, in which Bennett Matlack essayed the Prince. Edwin Lawrence was Polonius. After the very large audience had been dismissed, about sixty people partook of Mr. Woglom's hospitality. There were several prominent Brooklynites present, including judges, lawyers and actors and actresses. Lillian Lewis recited "Oster Joe," and Fred Warde did something similar with "The Stowaway."

At the Grand Museum, which gives no sign of closing, Teasle Deagle and a company are appearing in sensational plays this week. Twice a day on Monday, Tuesday and Wednesday they gave Flip, and during the rest of the week it is to be a war drama called Bitter Hate.

Rudolph's Ambition, a very entertaining farce-comedy, with George Murphy, Dutch comedian, in the lead, is a feature of the show at Phillips' Pavilion Theatre. The organization playing the engagement is announced as George H. Wood's Pleasure Party. It is a variety entertainment, but it goes with a snap.

NOTES.

Henry Brimer, in Jesse James, is closing the season at Holmer's Standard Museum.

Professor Martin and Miss Anna Martin gave a very satisfactory evening of cabinet tricks, on last Sunday evening at Friday's Pavilion. Florence McNeill gave readings at Astor Hall 15th. J. J. McClellan was grand fun-tan. Zipp's Casino has closed after a most prosperous season of popular concerts.

Our Australian Budget.

AUSTRALIAN OFFICE OF THE N. Y. MIRROR, 19 MACQUARIE PLACE, SYDNEY, May 30, 1886.

The Magistrate is still running at the Theatre Royal to crowded houses. The principal characters are cast thus:

Mr. Pocket	..... G. W. Anson
Mr. Bulmer	..... Herbert Fleming
Colonel Lecky	..... G. S. Titherage
Captain Horace Vale	..... Philip Beck
Cis Ferringford	..... Hans Phillips
Agatha Pocket	..... Miss Watt
Charlotte	..... Miss Knight
Bessie Tomlinson	..... Marie Brooker
Popham	..... Emma Chambers

The Magistrate is played at the Royal with a cast of level excellence. Miss Chambers, who plays the unimportant part of the servant girl, is just as good in proportion to her opportunities as Miss Tanner, who is the leading lady, and so on with all characters right through. Mr. Anson is a most excellent farceur. His acting when he appears at the police court after his night of dissipation is very artistic, and he scores many of his best points by the cleverness of his facial expression. Another good study is that of Colonel Lukyn by Mr. Titherage, who, as usual, does everything well. Mr. Beck is good as the languid military captain and Hans Phillips repeats the success he made in Confusion in a somewhat similar part. He looks remarkably young and acts in a most sprightly manner. Miss Tanner plays Mrs. Pocket admirably. Miss Knight is a nice-looking Charlotte, though she might be a little more sprightly with advantage. Miss Chambers, scores heavily. Her representation of the heroic airs which Popham has developed from a close study of Bow Bells is simply splendid. Hazel Kirke is in rehearsal and follows The Magistrate in a few days. To-morrow Miss Tanner takes a benefit in Withered Leaves.

The comic opera Fantine was produced for the first time in Australia at the beginning of the month with the following cast:

Francois Bernier	..... Charles Harding
Marquis de Foscorat	..... G. Carey
Krichersasser	..... C. Templeton
Chevalier de Laucac	..... A. South
Comtesse de la Saroniere	..... Miss E. A. Lambert
Nicolas	..... Ella Foster
Militaire	..... Nelly Costes
Fantine	..... Gracie Planted

The music is pretty and well played. Many of the numbers caught on instantly, and were redemanded at the first performance. The management staged the piece liberally. The dresses were new and handsome, and Mr. Clint's scenery was, as always, admirable. The opera went well on the whole, and is succeeded by Madame Angot, now playing, to be followed by The Grand Duchess.

John F. Sheridan is re-appearing at the Gaiety Theatre as our old friend, the Widow O'Brien, in Fun on the Bristol. There is new variety business in the saloon act, and I can chronicle crowded houses as the best news with regard to a piece which you all know by heart. Walsh and King, lately with Emerson, play Tom Cranberry and the waiter, respectfully, and shine in their specialties in the variety act. Miss Livingston doubles the part of Dora and Bella, and is equally successful in both. Knight Aston plays Richard Spark, and sings, as usual, uncommonly well. Sophie Harris plays Nora nicely, and her singing is specially to be praised in a solo from Trovatore. Little Billy Hughes is manager, and if his size were equal to his energy, Sydney would not be large enough to hold him. H. J. Samuels is agent, and is pushing and smart as ever. We are promised some new pieces shortly, in which Mr. Sheridan will show us what he can do in other roles than that of the great widdy.

Royal Standard Theatre: Mr. Dampier opened this new and pretty little house with The Phantom Ship, which bids fair to have a splendid run, and the energetic actor manager should do well with his new venture. He so deserves, for he is ever doing his best to cater in first-class style for the theatre going public, and that right successfully. Friday night will be set apart for Shakespearean revivals. On Friday next Othello will be produced, with Mr. Boothman as Othello and Mr. Dampier as Iago. In order to thoroughly popularize these entertainments, Mr. Dampier has hit on the happy idea of allowing his patrons to select the play for each Friday night, the choice being made through a ballot-box placed at the door.

The Academy of Music has been occupied since the departure of the Federal Minstrels by The Crimson Circle, which has been doing pretty good business, though hardly so well as the excellent entertainment provided deserves.

The Alhambra is drawing capital houses with its excellent variety company.

The Japanese Village at the Exhibition building fully maintains its popularity.

Mr. Alleyne had the pleasure of paying £10 and costs for an unprovoked assault upon Mr. Anson, the actor.

Signor and Signora Majeroni have been electrifying Melbourne people with Elizabeth, Queen of England.

Leon and Cushman's Minstrels are doing well in New Zealand.

Zula Thompson's War Diorama was sold for £60 at Wellington, N. Z., the other day.

A goodly number of stage people will distribute themselves over Colorado during the winter months. The first of these is one of the favorite resorts, and the most famous is the resort famous for its location in the five miles from the spring, and at the foot of Pike's Peak.

There are six opera houses located at the Tabor house.

It is with regret I mention the death of William O'Donnell, a young journalist of twenty-eight years of age, who has many friends among the professional people of the city.

The Usher.



Heard him who cant. The ladies call him, sweet.
—Love's Labor's Lost.

Why don't they learn better! A few days ago I was standing on a corner near the Rialto talking with an actor, when another actor of my acquaintance came along and, stopping, exchanged a few words with me. When he left my interlocutor exclaimed:

"Thank Heaven! There's one man you can stop in this neighborhood and exchange a word with that does not introduce you to every passer-by he chooses to know!"

There is no species of the *genus homo* that the well-bred man more dislikes to associate with than your universal introducer. Good usage never introduces people in public places, unless perchance there are good reasons for believing that the introduction will be mutually agreeable—say, more, is desired by both parties. How frequently does it happen that these indiscriminate introducers introduce persons to each other that are old acquaintances, but are not on speaking terms! Verily, in the matter of introductions the manners of the Rialto greatly need mending.

How many there are in this profession of ours who find nothing better to hug than delusion! It would be diverting, if it were not pathetic, to listen to the people who have great plays that will never be acted or great genius that will never thrill the public heart—to hear them forever painting superb triumphs which one knows cannot be realized, and speculating as to the probable reasons for the indifference with which their claims to recognition are treated. Hope springs eternal in the human heart, and it is good that it is so; for, stripped of hope, what would become of these pitiable people who are fondly nursing grand projects which are predestined to come to naught?

I am moved to these reflections by the number of people I meet in the prosecution of my work who are the victims of these extraordinary delusions. They cannot see why managers are all blind to their merits; they cannot understand why others are more fortunate in procuring a hearing; and, saddest of all, they are unable to look at themselves or their work without employing a magnifying glass. Hapless cranks! I have known some of you for years, and you are still clinging to the old fallacy—waiting for something to turn up, hoping and believing that something surely will. They never lose the eager look of the eye, the anxious manner and the other characteristics of their kind. Most of 'em go down to the grave waiting and hoping, and I suppose if there's a possibility for such conditions on the other side of the Styx, they're still hoping and waiting there.

The following note received by me yesterday, from Mr. Aimee, is self-explanatory:

MY DEAR SIR: Will you please make known the fact that the announcement of my appearing at the Star Theatre in the opera of *The Maid of Belleville* is without my consent, and that I do not appear in that production, as stated in your dramatic columns. As I have never yet disappointed an audience (when authoritatively announced), I do not wish the public to be misled. Respectfully,
MARIE AIMEE.
New York, June 23, 1886.

Mr. Pitt Gives His Version.

Last week THE MIRROR published the account of the final obsequies of The Baron production as it was told by two ladies who were members of the company. Harry M. Pitt called at THE MIRROR office to deny the statements contained in that article in so far as they related to him. According to Mr. Pitt's version he has been as much victimized as the company.

"I met Fred. S. Mordaunt—who is also known as Norris A. Schwab, or Fred. Schwab—some time ago in Chicago. He represented that he could command sufficient capital to produce The Baron as an experiment, with a view to taking it out next season if successful. The result of our negotiations was that Mordaunt agreed to furnish the company, printing and capital while I was to give the play, music and services of Fanny Addison, James O. Barrows and myself. Mr. Barrows came into the arrangement willingly.

"I did not engage anyone for the week at the Brooklyn Grand Opera House with the exception of Olga Brandon and T. A. Wise. I voluntarily raised Florence Thropp's salary, and I also hold myself responsible for the amount of that increase. Mordaunt was not my business manager. He was sole and re-

sponsible manager, and he engaged all the members of the company except those that I have specified. Of course, when the people came, I selected those that I preferred to have in the cast. Some were selected at Mordaunt's house and some at the Lyceum Theatre, where rehearsals were held.

"Well, the engagement began. Mordaunt proved himself to be a most incapable manager. He came to me several times for small sums, which he said were to meet incidental expenses. About the middle of the week I asked him how he expected to pay salaries—business was bad, and by this time I began to suspect that he had no means. He answered, 'I'm sure I don't know.' Mordaunt, mind you, had represented to me in Chicago that he knew two well-known theatrical men who would back him.

"I did not speak to the company at any time about money matters. The statement that I borrowed small amounts from them during the week is utterly and outrageously false. On the contrary, I advanced money out of my own pocket on the salary list and helped the people to pay their minor expenses. Mordaunt told me he could not pay the company, and simply to save the credit of the piece, keep things quiet, and perhaps make a sale of The Baron, I offered to raise money on some life policies I hold to make good the amounts due. I was not legally responsible, understand, nor obligated in any other way than I have stated. I could not raise money on my securities and I told Mordaunt so. The statement that my outlay was only \$30 is false. I spent \$300 on the production.

"Evidently Mordaunt has misled the people into believing that he was my hired agent and that I was the responsible party. The story given to THE MIRROR shows that the actresses who told it were put up to it by Mordaunt. Why otherwise should they tell you the exact amount of the salary list, the terms on which we played, and so forth? To Mordaunt the people must look for satisfaction. He has deceived them and dragged me in as a scapegoat for his own shortcomings."

On Saturday a reporter interviewed Fred. Mordaunt at his office, in the presence of Mr. Pitt. Mr. Mordaunt said:

"Mr. Pitt and I had spoken about producing The Baron a long time ago, when we were in Chicago. I began to look about for open time. Finally we managed to get the week of June 7 at the People's Theatre here held for us. Mr. Davis, however, had a previous contract for the date, and we were forced to relinquish it. However, we had several other offers, and we began to get ready for the production. James O. Barrows consented to give his services free with the proviso that if the play were successful he was to have an interest in it in common with Mr. Pitt and myself. We then went about organizing a company. I saw Victor Harmon and Mr. Sterling; told them that Mr. Pitt wanted to try his play, and that he wanted them to hear it read. They said that they were willing to play at very low salaries, seeing that it was a Summer engagement, and that the play was only to be tried, and that if it was a success they would then talk of an engagement at proper figures. They also stated that if we did not make it a go they would never say a word about salary."

"Did you say to any of the company that you were the responsible manager, or did you tell them that Mr. Pitt was, and that he had set aside a certain sum of money so that they would positively get the salaries they agreed to play for?" asked the reporter.

"Neither the one nor the other. With the exception of Olga Brandon, everybody in the company was engaged by myself, and no word was mentioned by me as to who was responsible, nor was I ever asked. I told Mr. Pitt that I was good for all the printing that was necessary, and I still owe for that; but neither myself nor Mr. Pitt held ourselves responsible for salaries to the people, with the exception of Miss Brandon and another lady, whom he intends to pay. Mr. Pitt did not borrow small sums of money from members of the company. That story is made out of whole cloth. On the contrary, several of the company were paid small sums by Mr. Pitt out of his own pocket. On Saturday night Mr. Pitt told me to tell the company that they would get their money if he was only given time. I delivered the message and they all said they were willing to wait. I requested them to meet him at my office on Wednesday at 12 o'clock, but on Tuesday he came to tell me that it was useless to have them come, as he had been unable to realize on some securities, but he hoped to get the money soon. I then notified all that I met to that effect."

A Theatre for Extravaganza.

"On last Saturday," said Sydney Rosenfeld to a MIRROR reporter the other day, "Francis Wilson and I made our final arrangements for a partnership in a theatre in New York for the production of travesty and operatic extravaganza. For several years Mr. Wilson and I have had this project under consideration, and we think that now the time is ripe for us to begin shaping matters. We have a backer ready to build the theatre, but it is my preference to buy a controlling interest in an already existing house, as I believe there are already too many places of amusement in this city.

"As Mr. Wilson's engagement at the Casino does not end until after this season, we will not be ready until the Fall of 1887. Meanwhile I am gathering material for the piece with which

he is to open the theatre, and which I shall call King Frolic. It is an operatic extravaganza. There will be opportunities for all of Mr. Wilson's special abilities—as actor, singer and dancer—and he will be surrounded in his work by the handsomest and cleverest girls that can be procured in the profession, it being our joint aim to hold a position in our line of entertainment equal to that of Mr. Palmer's company in comedy-drama. I look with pride upon the fact that for almost five years Mr. Wilson has been playing parts I have written for him, beginning with Prince Methusalem, in which he made his first great hit in my 'Dotlet on the L.'"

In the Courts.

MINNIE HAUKE MUST PAY.

When Minnie Hauke went on her concert tour in 1884 she secured the services of Titus D'Ernesti as solo pianist as well as accompanist. Everything went well till one evening the piano upon which the artist was to play was placed in the orchestra space below the footlights. D'Ernesti did not like this, and refused to play unless the instrument was placed upon the stage. He was to execute one of Mendelssohn's masterpieces and did not think it in keeping with his position to have the instrument placed among the fiddles and horns. It might do in a variety theatre, but was not right in an upper-ten house. The piano was not moved, and D'Ernesti did not play. When he asked the prima donna for his salary she refused to pay it, saying that he had broken his contract by not playing when called upon. He claimed he had acted up to his contract, and that under it he was entitled to play on the stage. Eventually he brought suit to secure his salary. After many adjournments the case came up before Judge Hall in the City Court on Monday, and a judgment by default was entered in favor of the pianist for \$128, as the lawyers for Minnie Hauke and her husband, the Chevalier Von Hesse Warrig, who was made a co-defendant in the suit, did not appear.

The case was an interesting one to the musical profession, and it was hoped it would proceed to trial and the merits be considered.

WALLACE'S VS. THE BIJOU.

The rivalry between the Bijou Opera House people and the managers of Wallace's over Audran's new opera was not long in getting them all down to court. A temporary injunction, restraining Miles and Barton from throwing objectionable designs, by an electric stereopticon, on the walls of Wallace's Theatre, was obtained by Colonel McCaul and Theodore Moss from a Supreme Court judge. A number of theatrical people went down to Judge Van Brunt's Court on Monday to hear argument on the question of continuing the injunction. They were doomed to disappointment, however, as the case was postponed for a week, the lawyers not being ready. The injunction holds good, however, and the managers of The Bridal Trap will be careful how they treat The Crowing Hen lest they fall under contempt of court.

MRS. TURNER GETS \$7,000.

Annie Montague Turner is in luck. She made a contract with Manager Locke, of the American Opera company, to sing in the various works that the company should produce. She was to receive \$300 a week. There were too many singers for prominent parts, and Miss Turner was told that she would not be needed. The lady, after her demand for salary under the contract had been refused, brought a suit against the company to recover it. When the case was called on a short cause calendar day in the Supreme Court, a day or two ago, the lawyers announced that the matter had been settled and the case was withdrawn. A check for \$7,000, handed to Mrs. Turner by the managers of the opera company, was the point of interest in the settlement.

A THEATRE OWNER'S SUIT.

Previous to July 11, 1879, Edmund V. Hawes was proprietor and manager of the Hawes Opera House at Bridgeport, Ct. After that date the Opera House was taken out of his hands, as he claimed, fraudulently. Hannah and Arabella Hoag, of this city, it seems, held a claim against Hawes for \$2,000 on promissory notes. They could not get the money, so the matter was taken into the Probate Court and Hawes declared insolvent. His Opera House and other property were seized, and he was deprived of his rents and returns from the theatre. He claimed that he had money and that the adjudgment of insolvency was wrong. Afterward a higher court sustained his claim. Then he brought suit for \$25,000 damages against the Hoags, avowing that he had been injured to that amount by losing his Opera House and business. The case came up for trial in the United States Circuit Court on Tuesday, and after some testimony had been taken Judge Wheeler directed a verdict for the defendants.

THE BOYCOTT AT THEIRS'.

The trial of the boycotters who extorted \$1,000 from George Theiss and made him employ Carl Sahn Clut musicians at the Alhambra Court and Concer' Hall, on East Fourteenth street, is attracting much attention in the Court of Oyer and Terminer. Five of the musicians who went to Mr. Theiss and told him he must discharge the non-union men were placed at the bar. When Mr. Theiss made his first refusal to listen to them, the boycott was instituted, and afterward, to get things to rights again, Mr. Theiss was made the victim of extortion, and the \$1,000

paid over that the boycott might be raised. Beside this, he was compelled to employ Carl Sahn Clut musicians, and had to pay them over \$300 more a week.

Miss Pixley's New Play.

"The season just concluded was a very successful one for Annie Pixley," said Alfred Bouvier, advance agent of that lady's company, to a MIRROR reporter the other day, "and she was very fortunate in being kept out of all the strikes and labor troubles. We didn't start West, if you remember, until January, and in that way we kept out of all the Western country, where the disturbances occurred. Next season, as she will have new material almost entirely, Miss Pixley will not be even much, and we expect to do the large cities almost altogether. Fully thirty-five weeks have been booked, and twenty-eight of these are in the principal cities. Fourteen weeks are to be divided between the cities of New York, Boston and Philadelphia, four of which will be spent in the first-named.

"We open the season at Low's Opera House, Providence, on August 30, where will be presented, for the first time, A. C. Guiter's new play, written expressly for Miss Pixley, and entitled The Deacon's Daughter. If it succeeds, we will probably come to the Metropolitan a little after Easter for a run.

"The Deacon's Daughter gives Miss Pixley an opportunity to do on the stage pretty nearly everything she has ever done in her life in the way of acting, singing, dancing, etc. The story deals with the prejudices of a more parent whose daughter (Miss Pixley) is an actress, and the evident contrast between the deacon and the stage affords a good field for interesting and laughable as well as pathetic situations. The old deacon, however, is finally mollified and blows out as a full-fledged man of the world, although by that term I do not mean that he loses any of his good qualities, nor that there will be anything in the play to give even the sturdiest upholder of the Church the least offence.

"There will be any number of songs and dances introduced in the new place, and for that reason a company will be gotten together that is strong vocally. Among those already engaged are M. C. Daly, Davenport Nelson, Edgar Selven and others. For herself, Miss Pixley is in receipt of quite a number of the latest English songs and ballads, and she is also expecting a lot of costumes from Felix, of Paris. The play affords plenty of opportunities for dressing.

"The scenery is now being painted by the artist of the Park Theatre, Boston, and he has been given carte blanche."

Mr. Reed Leaves the Trap.

"The Run of the Bridal Trap at the Bijou Opera House will end on July 2," said Roland Reed to a MIRROR reporter yesterday, "and the company complete will then go to the Boston Theatre, with the single exception of myself. Louis De Lange most probably going in my place. I don't go with the company for the simple reason that I open the regular season of the Boston Museum, and it would conflict with my arrangements with Mr. Field.

"Consequently I remain here with Miles and Barton and produce Fred. Marsden's Humbug, which is a two years' success on the road, although it has never been done here. The cast has been specially selected for their individual fitness for the different parts. It includes Alice Hastings, who created and made quite a success of the role of Mrs. Rackett, in Cheek; Harold Fosberg, who plays the gambler; A. S. Lipman as the light comedy stock broker; Lole Fuller, Fred. Hight, Fritz Williams, Sam Glenn, Mrs. Mary Meyers, Mrs. George Shaw and Joseph Gohay.

"Humbug," continued Mr. Reed, "is interspersed with musical selections all through, and I shall add to them a new topical song in place of 'The Accent On,' which was transferred from my comedy to The Bridal Trap. It is by Sydney Rosenfeld, with music by Fred. Solomon, and is entitled 'I Wonder What His Face Looked Like When First He Heard the News?' A. M. Palmer was delighted with Humbug, and wanted me to produce it during the Summer at the Madison Square; but I was so tied up that I could not avail myself of the chance."

Telegraphic News.

[SPECIAL TO THE MIRROR.]

ROCHESTER, June 22.—One of the most fashionable and finest audiences ever assembled in this city greeted the first appearance of the American Opera company at the Academy of Music last night. Lakme was produced in magnificent style. The solos, chorus, orchestration, ballet, etc., were most excellent. The impression made by the prima donna, Pauline L'Allemand, was evidenced by the vociferous applause. The general expression is that in form, feature and voice, she possesses all qualifications necessary for a great operatic success. Davene's Allied Attractions opened the Park Theatre Monday night and presented an excellent variety programme to a fine house.

NEWPORT, R. I., June 22.—The Metropolitan Star Opera company opened its season to-night at Music Hall to a good sized and appreciative audience. Repertoire of twenty operas.

PROVIDENCE, June 23.—John Murray's new play, The Man Without a Country, was given its first presentation at the Providence, and

was well received. With some exceptions, doubt, it would be a success. Louis Poweroy, at the Star Theatre, creates much of a stir, although it is not done. The Comique was well received. Westminster Music will open on Wednesday and Thursday of this week the celebration of one day's singing.

WASHINGTON, June 22.—A few days ago National Heartily enjoyed The Mirror's night. Nellie McCarter's first appearance in New-York was a pronounced success. She sang and acted the part beautifully and her lovely. She was recalled again and again. Clara Allen gave a very acceptable rendering of Pina Sings and Dignity Ball that made himself as Ke-Ke. The Western company, although its made mistakes in the last performance of the week before with an unfortunate presentation of The Great Deceiver. Winston was unusually good in the comedy, and Walter Allen was a capital General Brown. There was a large audience, which manifested its appreciation in enthusiastic applause.

Professional Notes.

—H. Wayne Ellis, pianist in the dramatic Com O'Grady, at the Western, on July 15.

—Margaret Hayward and her company leave the West for the East, on the 15th inst.

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Death of George C. Charles.

George C. Charles, well known as an Irish comedian, dancer and an old man, committed suicide in a lodging-house, well-known to professional people, at 236 North Ninth street, Philadelphia. When at home Charles lived at 67 Sands street, Brooklyn. He leaves a wife, Kate Charles, and a daughter, Lily, aged sixteen. The causes that led him to kill himself were acute suffering from sciatica and his poverty. At the house in Brooklyn where his family boarded, he is said to have taken excellent care of his wife and child. Of late, however, he was supposed to be in want of money, and left his family on May 30 to go to Baltimore, where he expected to borrow some money to bridge him over till the opening of the coming season. He was never heard to complain, and the statement that he was a great sufferer from sciatica and was penniless was news to many, if not all, who knew him. On the 11th inst. he wrote to his wife from Baltimore, informing her that he had persuaded his friend, Mr. Dorman, to indorse a note for \$150, payable in four months. The letter closed with love for his wife and his "angel baby, Lily." On the 13th he wrote again, this time inclosing a note from Mr. Dorman, saying that he could not advance the money. He wrote despondingly, but not in a manner to indicate that he intended to kill himself. On the 15th he wrote again. This letter was anything but cheerful. In it was the following, after stating that he would start the next day for Philadelphia: "I will get an accident policy for \$3,000, good till five o'clock to-morrow evening. P. S.—Mind, if I ever take too much morphine it would be accidentally; but I hope I never will. Burn this as soon as you read it."

Mrs. Charles received this letter on the 16th. She made preparations to go to Philadelphia. On the morning of the 18th she received a telegram from Mrs. Halliwell, the lady in whose house he killed himself, advising her that her husband had shot himself, and that he was "hurt." She at once left Brooklyn, and found him dead.

Mr. Charles arrived in Philadelphia early Thursday (17th) evening, and went to Mrs. Halliwell's house. He appeared ill and was unsteady on his feet. He wanted a room, but she told him that every room was occupied with the exception of a room on the fourth floor that was uncarpeted. "Never mind," he replied, "if it is on the fifth or sixth floor, just so it is under your roof." She finally prevailed on him to take a room at 236 North Ninth street, in which she kept boarders. This was at 7 P. M. An hour later he called on a friend, Solomon Pinheiro, a furniture dealer, at No. 220 North Ninth street. They were old friends and adjourned to a neighboring saloon, where they chatted for half an hour, and then Charles borrowed two dollars for the purpose of going to New York, he said. He handed a small watch charm to Mr. Pinheiro, and said he should keep it as collateral. Charles, instead of going to New York, returned to his lodging-house. At 10:30 o'clock he looked out of his window and called down to some one who was sitting in the yard below: "What time is it?" The person told him the time, and a few minutes later the report of a revolver rang out. It was heard by several of the lodgers and by Mrs. Halliwell, who sat in a room below. Three or four men came to her room and asked if she had heard it. She replied that she had, but thought that it had come from some house on the other side of the street. At about 9 o'clock the following morning a servant went to his room twice, and both times found him sitting in front of the looking-glass. The last time she spoke to him, and it was then that it was learned for the first time that he had killed himself. His left arm clasped tightly the bed-post. His right arm hung between his legs, and the hand clutched a five-chamber revolver, one chamber of which was empty. His chin rested on his breast, and his face and clothes were covered with blood from a hole in the right temple. He was in his shirt sleeves and his coat lay on the bed. A half-filled bottle of morphine was on the bureau. Alongside of the bottle were two notes written by the dead actor. The first was written in ink, in a bold hand, on a letter-head of Barum's Hotel, Baltimore. It bore the date of June, 1886, but nothing more, and was enclosed in an envelope addressed "To whom it may concern." It read as follows:

If I should be found dead at any time please do not address me. Bury me just as I am found, in the nearest cemetery and at as little expense as possible, and as soon as possible. I live at No. 67 Sands street, Brooklyn, with my wife and daughter, and to the best of my knowledge and belief I was born in Bristol, England, and was fifty-one years old on the 4th of last May. I am a Master Mason, and hail from Nival Lodge, No. 66, New York. I am in good standing. I write this as I have been troubled with the sciatica for the last few years, and the only relief I have found is morphine injections, and on some occasions I might accidentally take a little too much, and in that case this paper would explain the cause and save the trouble of an inquest.

GEORGE COARD CHARLES, Comedian.

June, 1886.

My wife (Kate Charles) will pay any expenses.

The second note was written in a nervous, scrawling hand with a lead pencil, and had evidently been indited just before the fatal shot was fired. It was written on a crumpled half sheet of note-paper, which had been torn in two. It read:

Thursday, I cannot stand this pain any longer. May God have mercy on my soul, and watch over my dear wife and sweet daughter. Good-bye, dear Kate and Lily, till we meet again. I am almost crazy.

G. C. CHARLES.

Charles had been an actor about thirty years, and at Fox's Varieties, some years ago, he was a great favorite as a sketch performer and a dancer. He first became prominent in Irish parts, and in 1856, or thereabouts, was a

"star," his first wife, Mary Ann Charles, playing leading parts as support to him. About twelve or fifteen years ago he starred in variety theatres in a piece called The Skeleton Hand. His last appearance in this city was in a Bowery theatre in The White Slave. From the buttons in the sleeves of his shirt it was surmised that he was an Elk. He was at one time, up to 1882, a member of the Baltimore lodge of the B. P. O. E. He became in bad standing about that year, and the Philadelphia lodge refused to assist. Mrs. Charles was penniless, but with aid she was able to bring the body on to Brooklyn last Tuesday.

Utterance.

The two most celebrated orators of ancient times Demosthenes, and Cicero, were known to be untrusting in their efforts to obtain clearness of utterance and to place the greatest value on each word which that word was capable of sustaining. Demosthenes in his early career was wont to rehearse his speeches on the margin of the sea, amid the spray of the rock beating surf, in order that he might learn amid the din of roaring waves the method of pitching the voice to rise pure and distinct above the splashing tide, so that when his duty called him to address a shouting mob he might be heard. No orator was ever more keenly alive to effect and none more solicitous of distinct speech. Yet while he gave such great weight to diction he declared that the three requisites of oratory were, "action, action, action." It is not enough that words should be distinctly pronounced and with due emphasis and modulation; but appropriate gesture and attitude were necessary also. Cicero was quite as successful as Demosthenes in enchainning his audiences spell-bound while he engaged by turns their reason or their passions with a flow of language the mere perusal of which will be convincing that every word of it was pronounced with all the value, all the intonation, all the grace that belonged to it. It is impossible to read the orations of Cicero without perceiving that from the very position of each word it must have been felt by the speaker, and uttered in the naturalness of that feeling. There are integral evidences that when Cicero rose to speak his mind was so imbued with his subject that he was speaking his thoughts. When a speaker does that he cannot help the words precisely reflecting his mind. That is the eloquence of nature, and that which in real life often gives such power and pathos to the humblest expressions of the most uncultivated. This fact is often seized upon by dramatists, and the most telling and pathetic situations in a play are often shown in those griefs or passions which are as strong in the beggar as the prince, and which the audience feel to be common to themselves—those touches of nature which make the whole world kin.

Shakespeare must, among professional players at least, be held as an authority on stage enunciation. The foremost dramatist of his country, and profoundest thinker of his time, a professional player himself, Shakespeare doubtless studied deeply all the elocutionary questions which arise in stage delivery. It seems like mockery to the reader to repeat any portion of his celebrated advice to the players. It must all be so well known. Yet there are points in it so like Demosthenes as to show that the dramatist had at least sipped at the same fountain of knowledge as the learned Greek. "Speak the speech I pray you . . . trippingly on the tongue." Here we have a precise warning against hesitation and indistinctness. What a miserable thing it is to hear a person, well instructed perhaps in most respects, get up to address an assemblage and betray hesitation; to see him first coughing in an uncertain way; then fumbling with trembling hands for a handkerchief with which to mop his perspiring brow; next a nervous glance around, followed by two or three "ahems" and two or three "has" by way of preliminary canter, after which a disjointed mumbling in a monotonous tone, with half the words strangled before they pass the teeth. Who has not had the pain of listening to some sermon, written perhaps in fair and learned language, but delivered in a monotonous, half-smothered tone, with no more emphasis on the verb than on a conjunction, and with a gasping, inaudible peroration, accompanied by a thumping of the pulpit by way of action—an ancient trick referred to by Hudibras, who speaks of "The pulpit, drum ecclesiastic, beat by a fist instead of a stick." Hamlet's next warning to the players is, "If you mouth it as many of our players do, I had as lief the town crier spoke my lines." Here again he touches upon a common fault only committed by those who fail to comprehend the meaning of the words they utter and have no feeling for the sentiment. When nature opens the lips there is no mousing. The grief that prompts the bitter cry, the fear that turns the tongue in frantic appeals to Heaven, the joys that make the heart overflow in gratitude, cause faithful, natural utterance, and hence we so often hear the phrase "the actor 'threw himself' into his part." It is to the extent of his ability to concentrate his own intellect and feeling into his lines that the actor is successful in truthfully representing his character. On the other hand, the reason for such bad speaking and preaching that the speaker and the preacher speak by rote as a matter to be got through somehow, and without a real thought or measurement of the words they utter, is contained in a story told of Sheridan, who was once asked by a clergyman how it

was that frivolous fictions filled the theatres, though the most solemn truths failed to bring any through the doors of a church. Sheridan's answer was: "We speak our fictions as if they were truths. You speak your solemn truths as if they were fictions."

Hamlet, still continuing his objections to ranting and to tearing a passion to tatters and rags, goes on to say: "Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, and the word to the action; with this special observance, that you overstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature." Naturalness, then, is the touchstone of the actor's art and the key of elocutionary power. Those who profess there is any difference, and who claim to be elocutionists as distinguished from the eloquence of fine acting, have missed the true theory of address. What is the root-meaning of the word elocution? Nothing more nor less than "speaking out." Those so-called elocutionists, therefore, who do not give due weight to clear speaking on the stage, must be classed among those whom Hamlet says "have so strutted and bellowed that I have thought some of Nature's journeymen had made men and not made them well, they imitated humanity so abominably." Here, in two words, is Shakespeare's view of what acting should be—"imitating humanity." What is Lester Wallace's power but the repose of naturalness? Why did Charles Dickens and I. C. M. Bell entrance their hearers? Simply this—that every word was so weighed and considered and delivered with such an appearance of nature that the hearer lost sight of the reader and seemed to see the character portrayed live once more in actual form. The primary object of spoken language is that it may be understood; the secondary, that it may be made the vehicle of millions of poetic ideas and shades of thought and give that subtlety of all pleasures known to the human mind—the reception by the mind of grand, important or poetic ideas conveyed through the ear in rhythmic numbers while the eye is presented with action and gesture of concurrent fitness.

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London News and Gossip.



LONDON, June 10, 1886.

Notwithstanding the political excitement, which has this week risen to fever heat, by reason of the second reading and prompt rejection of the Premier's extra-strong and ultra-stupid Home Rule measure (alias the Separation bill) we have managed to assist at one big theatrical event—or rather theatrical-musical event. This was the first production of the new opera which Francis Hueffer, the *Times* musical critic, has written, and A. C. Mecham, composer of *Colomba* and editor of the *Musical Times*, has composed for Carl Rosa's renowned company. This opera was at first called *Guillem de Cabestanh*, but in consequence of irreverent wags nick-naming it *William of the Cabestand*, its title was changed to *The Troubadour*. Its first appearance in public, which occurred at Old Drury on Tuesday, was witnessed by a tremendous audience, including a strong contingent of the greater and lesser lights of musical London, and some actresses, who, in honor of the occasion, dressed with as much clothing as possible—at least as far as the upper portion of their frames was concerned. Also there were present Augustus Harris, who figured about warriously at the *Stamboul*, and A. M. Blumenthal, formerly the legal defender of Arabi Pasha and now A. Harris' very substantial debtor, whose Wallingtonian nose loomed large from several private boxes.

The story of *The Troubadour* (which is identical with the late lamented Mr. Boccaccio's *Novel 9, Day 4*) is taken from a Provençal legend, and shows how Margarida (which name, as librettist Hueffer kindly informs us, means "pearl"), the wife of Count Ramon, Lord of Rosillo, is smitten with a consuming passion for a melodious masher light Guillem, who is the troubadour business. Guillem returns the compliment, so much so that the Count vows vengeance and tells off several of his private archers to make an end of Guillem and his all too powerful "cannes and harmonious notes." But this scheme is postponed until by Margarida's plover, Azalais, telling a fib and declaring that the amorous poet is really in love with her. Here she might have stopped, but believing, evidently, that there is nothing like telling a "good un" when you are about it, she adds that she reciprocates the "guilty passion," and thus bursts up her own forthcoming matrimonial arrangements with a neighboring nobleman. So Margarida and Guillem, having put the old man off the scent for now, carry on awfully, and wander about the garden all night, until the dawn approaches, and the dawn "comes, alas! too soon," as Azalais sings, by way of warning the "guilty pair" that it is time for them to part, lest the old man's suspicions should be aroused. Though what the old man has been about to let Margarida stop out in the garden all night is not quite clear. Perhaps he was anxious to obtain due grounds for divorce. Still it is not so complicated in the "book."

Anon, after the dawn (having made several attempts to enter L.) has properly appeared, and the partners of the two county families have played at shuttlecock, and played it badly, Fats begins to hurry matters on to a blood-curdling climax. Finding the Troubadour in danger of being stabbed by the sword of Azalais' intended husband, Margarida, still in the nightgown which she wore in the garden, rushes in and confesses that he (the Troubadour) is "here alone." This leads her villainous-looking husband to take prompt measures to avenge his honor. He has Guillem killed by some retainers, and while this is being done he asks his wife to join him over a glass of wine of the famous brand called "Sanh del Troubadour," or "Troubadour's Blood." Margarida pledges her husband's health and song, and is about to drink when she sees mirrored in the wine a vision showing the assassination of Guillem. She thereupon takes a good gulp, and her husband, with a mocking laugh, tells her that she has drunk the *real blood* of the real Troubadour, and produces that wandering minstrel's dead body in proof thereof. He then goes for her with the family dagger, but she jumps out of the window and is crushed to death, and thus ends this light and lively story.

Hueffer, who is an authority on Troubadour lore, has done the "book" admirably. It contains some short blank-verse and some of the lyrics are really poetical. He has taken the liberty to alter the denouement somewhat. In the Provençal legend, as in Boccaccio, it is the minstrel's *heart* of which the faithless wife is condemned to partake. The first story states that this was served up as a *pebruda*—that is to say, with pepper—while Boccaccio hath it that the heart was served up with forcemeat balls. But these minor details need not trouble us.

The music which Mackenzie has supplied to this "typical drama," as he calls it, is not overburdened with melody, but it is dramatic when

ever an opportunity occurs, especially in the instrumental portions. The gem of the piece is Azalais' aforesaid solo. "Ah me, the dawn it comes too soon!" which, with the exception of the last stanza, is a close translation of a Provençal *alba*, or "Morning Song." The air wedded to this is delightful, and it was delightfully sung by Marion Burton, who was recalled several times. Next to this in merit is the love duet between the Troubadour and Margarida in the garden scene, which scene rather too strongly suggests the balcony scene of a tragedy called *Romeo and Juliet*, written by one W. Shakespeare. Madame Alwina Valleria was an impassioned Margarida and Barton McGuckin was a vigorous but not always melodious minstrel. I have heard him sing much better, and he certainly did not look so beautiful as the legend made out. The chorus worked hard and well. The composer (who conducted), the librettist, the principals, Carl Rosa, and last but not least, Augustus Harris, received special calls. No bloodshed occurred between the last named two, although there is just now a vendetta raging between them.

The Albert Palace, in Battersea Park-on-Thames, is now under the direction of William Holland, who is a living proof that one manager may, in his time, play many parts. Holland has controlled many music-halls, several theatres, one or two pleasure-gardens and a couple of grand circuses. But, though he is a man whose enterprise is as great as his waxed moustaches are long (and that is saying a good deal), he has made little or no money for himself. In point of fact, he has had many knock down blows, but somehow or other he has always contrived soon afterward to bob up serenely from below, big with new ideas for entertainments, and with one or more backers behind him. In his al fresco enterprises, Pluvius has ever been his uncompromising enemy, and has routed him with great slaughter. Holland is more able than any man I know of to sing "The Rain It Raineth Every Day." Yet, lo! he is again defying the elements, and in a more determined manner than ever, for he has just started at the palace aforesaid an Open-Air Theatre of all things in the world.

This wall-less, roofless playhouse was opened—if I may use the term in this connection—a few days ago. The inaugural production was a Grand Choral Ode, sandwiched with several brilliant ballets, and entitled *Our Empire*. The necessary verses have been supplied by Clement Scott; the music by W. C. Levey. Both have done their work fairly well, and the whole affair is gorgeously mounted and cleverly sung and danced. But meritorious as the show is, I doubt whether our fickle climate will give it a chance. The ladies of the ballet and the spectators thereof were all nearly blown away the first night, and we all came away feeling that severe colds loomed in the near future.

The Dixey-cum-Adonis show at the Gaiety has caused considerable excitement, but not in the way intended by its promoters. It seems that on the first night several policemen were stationed in the gallery, in order to prevent any display of dissension. As the piece proved to be so poor, the galleries, who were prepared to be friendly, if they saw a chance, not unnaturally dissented, and the "force" began to "chuck out" the dissenters freely. Whereupon the "chucked" have written indignant letters to the papers. They feel, and with reason, that this sort of coercion is not "quite English, you know."

W. G. Wills has written an adaptation of *Ourida's Two Little Wooden Shoes*. It is in two acts, and will shortly be produced, probably at a Criterion matinee.—Showman Farini is showing a sacred Hairy Family, from Burmah, at the Egyptian Hall.—Charles Harris says he has been asked to come to your side again to stage-manage.—James M. Glover is writing some new music for a new drama by Elliot Galer, called *The Black Seal*. The new drama at Old Drury will deal with Racing.

GAWAIN.

Professional Doings.

—John Duff sailed from Europe for this country on Sunday.

—Frances Field is at liberty for leading business next season.

—Cora Van Tassel will continue to star next season in a round of emotional roles.

—Wil Lackaye has been engaged for juvenile business with Fanny Davenport next season.

—Benj. F. Grinnell has been engaged for Stanley Macy's Kindergarten company for next season.

—Frank Carlyle, who was leading man with Lotta last season, has been engaged for Mile. Rhea's company.

—Corydon F. Craig, the trans Mississippi manager, has arrived in town. He comes for a long Summer stay.

—The Weston Brothers' will star next season in *Our Minstrel Boys* under the management of Frank Girard.

—Alfred Johnson is in town booking for the Criterion Theatre, Chicago. He is making up a fine list of attractions.

—W. J. Florence has accepted a four-act farce-comedy from the pens of B. B. Vallentine and George Fawcett Rowe.

—Signor Faranta, the New Orleans ten-show manager, telegraphs that his benefit was an overflow even at 90 in the shade.

—John T. McKeever, the genial treasurer of the Madison Square Theatre, has secured a one-half interest in a handsome sloop-yacht.

—B. F. Grinnell and Hattie Grinnell have been engaged to appear in *The Maid of Belleville* at the Star Theatre this (Thursday) evening.

—Irish Gerald, who is at present representing John P. Smith's Uncle Tom's Cabin company, will spend the Summer at the Thousand Islands.

—J. P. Harris, in spite of all reports to the contrary, has not signed to go again in advance of McNish, Johnson and Slavin's Minstrels next season.

—Pat Rooney's Specialty company opens at the Grand Opera House next Monday night for one week. This will be Mr. Rooney's last appearance in specialty.

—Mercedes Malarini is pronounced by prominent critics to be a better Lucille in *Lyndwood* than many actresses with whom the public are more familiar.

—James B. Radcliffe and Henry V. Donnelly will probably take out *The Skating Rink* next season, Mr. Donnelly appearing in the role formerly assumed by Nat Goodwin.

—W. F. Blande has been engaged by Gus Pitou to support Robert Mantell next season. Mr. Blande will direct the stage as well as create a light comedy role in *Tangled Lives*.

—Albertine, the blind actress, has been receiving twenty dollars a month from the Actors' Fund since last October, and the allowance will be continued during the tenure of the present Board of Trustees.

—Duncan, the ventriloquist, has been specially engaged to appear at the Tremont Temple, Boston, on July 3, on the occasion of the Annual Free Entertainment to the children of the public schools of that city.

—The late Academy of Music at Wheeling, W. Va., is now known as the People's Theatre, and is under the management of O. C. Genther, who is booking for next season. The house is run on the popular-price plan.

—James J. Ryan has been engaged as business manager for Myra Goodwin, who stars again in *Sis* next season, in the place of J. T. Maguire, who remains in New York to attend to his various business interests.

—The new Opera House at Huntington, Pa., has gone under new management. Gilbert Greenberg has taken charge of it. A population of 8,000 liberally patronizes the house, which is modern as to outfit and seats 1,500.

—P. J. Murphy, brother of Mark Murphy, of Murray and Murphy, has received a San Francisco nomination for the Upper House of the California Legislature. Mr. Murphy was formerly connected with the staff of the *Evening Post* in that city.

—John Kernell is giving his last performance on the variety stage. He has been engaged to support P. F. Baker, formerly of Baker and Farron, in *Cris* and *Lena* next season, his wife, Emily Vivian, taking the opposite part of *Lena* to Mr. Baker's *Cris*.

—Joseph Frankan, who has made quite a hit in the part of J. Cool Dragon in *Prince Karl*, at the Madison Square Theatre, has been engaged by Richard Mansfield for next season to appear in that part as well as his choice of comedy and character parts in the Parisian Romance and the dramatization of *The Strange Story* of Dr. Jekyll and Mr. Hyde.

—At Chicago, on July 4, Prof. D. M. Bristol's Equestric curriculum will close a very prosperous season of seventy-eight consecutive weeks. The coming season will open at the Third Avenue Theatre, this city, on August 16. Manager J. C. Patrick, who has successfully conducted this long tour, will be in New York early next month. John Riggs has been re-engaged as advance agent.

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General information in regard to the circuit, railroad connections, etc., will be cheerfully furnished by the Secretary.

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Managers should address the Secretary, E. A. HEMPESTEAD, of Meadville, Pa., who will book attractions for the whole circuit. Having at all times a list of dates filed of each house, he can arrange the route to best advantage to local managers and

The Downward Path.

Facile descendit avaritia! How easy, sure and fatal are downward steps! The signs of decadence in that alliance of music and drama which is understood by the word "opera" are signs of serious import. They show the life-blood of the musical drama to be ebbing away. How and when lovely Saint Cecilia stoops to folly and the "music that hath charms to tame the savage breast" is turned to base uses, and those "sweet sounds that give delight and hurt not" are drawn from their high purpose! The greatest poet of the English language has said, "Music and sweet poetry agree as they must needs, the sister and the brother;" yet music now is wedded to unmeaning nonsense; music, the art of which the common consent of mankind has placed at the head of all others, prostituted to keeping time to a dancing cow!

The very word "opera" signifies a work—something which has demanded continuous thought and exertion to mould it into form, and is so applied to the works of the great masters, whether intended for the stage or not. The operas of Handel, Meyerbeer, Mendelssohn, Rossini, Verdi, Mozart and Haydn are works—masterworks deserving of immortal fame. In the days of these great souls no thought of catering to gallery gods! The man who wrote the "Hallelujah Chorus" with the feeling that he saw the heavens opened and the Great God himself omnipotent, reigning in majesty supreme, could never have been induced to write a note for a farcical chorus of conspirators, nor a rhapsody about "My Father's Sabre." Can we imagine the gifted composer of "Count Ugolino," better known as the "Stabat Mater," turning the pen which wrote the wondrous "Cujus Animam" to scribble the Fisherwoman's squabble in Madame Angot's Daughter? Or would the "Gobble, gobble" of La Mascotte ever have emanated from the same mind as the world-renowned "Wedding March?"

Where shall we look for the cause that a host of giants' productions has been followed by a flood of shallow bubbles which tickle the ears of the populace for a time until the organ-grinders and the whistling gamins drive them out of favor through "damnable iteration?" What is the history of this decline and fall?

The iron hand of fate softened its first blow with a silken glove. The destroyer came in beautiful guise in the form of King Charming, some thirty years ago, under the regime of Madame Vestris. The music of this was pretty and had no spark of vulgar pandering to the taste of the mob. The one pathetic song alone of "Wilt thou love me then as now?" would have redeemed it from that suspicion. It was a spectacular piece; its plot was laid among immortals and the unreal fairy-land, but its purpose and its title were honest; its intention was a graceful, fanciful amusement, and it called itself an extravaganza.

This was so successful that it was followed by another, about an enchanted bluebird, which was equally fascinating, pretty and fairy-like. Both were beautifully mounted. In one of them there was a lace chamber palace, one of the most beautiful things of its kind which ever responded to the scene-painter's brush. These productions had a poetic grace which placed them on a high level, and their pretty fairy tone did not seem incongruous.

The success of these two pieces awakened with activity a number of imitators of more or less surface ability, who perceived that something light and sparkling had hit the popular want for sheer amusement as distinguished from the more solid representations which tax the thoughts of an audience. But they had not the wit to see that a perfect fairy tale, with pretty music, was one thing and burlesque outraging all sense was another, and so, for lack of power to invent a Titania or a Puck, they swooped down like sparrow-hawks on the dramas and travestied them into a tissue of wild absurdities. These productions possessed a certain amount of wit, and their funny nonsense demonstrated how closely the ridiculous trends upon the heels of the sublime.

The next step in the retrogressive path was La Grande Duchesse de Gerolstein, which, although in some senses it may be regarded as a musical setting to a comedy, was really a slightly higher platform provided for the talents of an exceeding loud, bold and vulgar Parisian drink-hall songstress. If now we travelled through the list of all the so-called comic operas in the train of La Grande Duchesse, nothing short of a catalogue would be required to name the absurdities, the flimsy plots, the ephemeral topical songs, the incongruities and improbabilities which have crowded the stage, debased the public taste and filled managerial pockets since then.

Oh, Offenbach! Why has your wondrous talent for the composition of gay and inspiring music been given away to burlesques and farces of the hour, and the points of which belonged to a generation already passing away! If you had written only music for your nation's songs, enduring fame might have been yours! Is it the tendency of the age to work for ducats and not for art, and is fame only worthy to rank with notoriety—to be like a banker's copper shovel, a mere means of scooping up the francs? It would seem like it, for on any other supposition it is difficult to understand a Sullivan travelling backward from the beautiful religious themes of his early works to the monstrous string of rubbish and personal satire he melodized in the "Zoo," or find music for "The Ruler of the Queen's Nave," or for "He might have been a Russian!"

But have we got to the lowest depths yet? Oh, no! We have had an Adonis and an Evangelist. Their plots, mere strings to hang incongruous scenes, topical songs, imitations of popular actors, makes-up of celebrated statesmen, with scraps of classic mythology and cockney vulgarity, music for kicking donkeys and dancing cows, like Wethersfield onions, on a rope. Or sometimes without a plot, thrown together as a fishmonger might throw herrings, eels, butterfish and bass into one basket. This is comic opera! The comic opera of to-day! And the public likes it! O tempora! O mores!

Have we got to the rock-bottom of the weedy stream? No; we wait in fearful expectation of seeing Wagner or Gounod set a number of Texas Siftings to music, and then we shall hope to rise once more.

We have always advocated the need and propriety of the stage being used as a mere provider of amusement which the overworked multitude require to relieve the constant strain of care and thought in these high pressure days without reference to its supposed power of education. But let that amusement be at least one grade above the wandering street-minstrel and the mountebank of the highway.

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